

The Musical World.

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED. IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

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Amateur Instrumentalists, desirous of becoming Members, are requested to forward their names and addresses with the names of the instruments on which they perform, to the Secretary of the Vocal Association, 11, Newman-street, Oxford-street, W.

In answer to the numerous letters and inquiries, the secretary begs to state, that Prospectuses will be issued shortly, and that a preliminary meeting will take place as soon as the necessary arrangements can be made.

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U.



R.

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On **MONDAY EVENING, Nov. 28th, 1859,**

The Instrumental Pieces will be selected from the Works of

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Including the celebrated Double Quartet in E minor, and the Quartet in G major, Op. 146.

THE LAST QUARTET OF THE COMPOSER.

PROGRAMME.

PART I.

QUARTET in G major, No. 32, Op. 146 Spohr.
(First time at these Concerts.)

M. Sainton, M. Wieniawski, Mr. Doyle, and Sig. Piatti.
DUET, "Absence" Henry Smart.

Miss Fanny Rowland and Madlle. Behrens.
ARIA, "Dalle sua pace" Mozart.

Mr. Sims Reeves.
SONG, "Sigis return" Mendelssohn.

Miss Fanny Rowland.
SONATA in A flat, pianoforte solus, (dedicated to Mendelssohn) Spohr.
(First time at these Concerts.)

Mr. Lindsay Slopier.

PART II.

INTRODUCTION and RONDO, for pianoforte and violin,
in E major Spohr.

Mr. Lindsay Slopier and M. Sainton.
ARIA, "Pieth Signori" Stradella.

Madlle. Behrens.
SONG, "Adelaide" (By desire) Beethoven.

Mr. Sims Reeves.
DUET, "Two Merry Gipsies" Macfarren.

Miss Fanny Rowland and Madlle. Behrens.
DOUBLE QUARTET in E minor, No. 3, Op. 37 Spohr.

First Quartet—M. Wieniawski, Herr Ries, Mr. Doyle, and Sig. Piatti.
Second Quartet—M. Sainton, Herr Goffrie, M. Schreurs, and M. Danbert.

CONDUCTOR, Mr. BENEDICT.

Sofa Stalls, 5s.; Balcony, 3s.; Unreserved seats, 1s. Tickets to be had of Mr. Austin, at the Hall, 28, Piccadilly; Messrs. Cramer and Co., Hammond, Addison and Co., Schott and Co., Ever and Co., Simpson, Carter, and Oetzmann and Co., Regent-street; Brooks, 24, Old Cavendish-street; Bradbury's London Crystal Palace, Oxford-street; Duff and Co., 65, Oxford-street; Prowse, Hanway-street; Wyld, Great Hall, Hungerford-market; Chidley, 195, High Holborn; Purday, 50, St. Paul's Church-yard; Keith, Prowse, & Co., 48, Cheap-side; Turner, 19, Cornhill; Cook and Co., 6, Finsbury-place, South; Mitchell, Leader and Co., Oliviver, Willis, and Chappell and Co., Bond-street.

The Concert to commence at eight o'clock precisely.

MRS. ROBERT PAGET, Contralto, (R.A.M.).—Communications relative to Concerts or Oratorios, to be addressed to 60, Pentonville-road, N.

MISS ELIZA HUGHES begs to announce that she has removed from 111, Great Russell-street, Bedford-square, to 35, Baker-street Portman-square.

TO VOCALISTS and SOLOISTS.—Mr. William Howard will be happy to hear from parties visiting the North, whom it may suit to appear at his Saturday Evening Concerts in the Music Hall, 17, Howe-street, Edinburgh.

HUGO VAMP'S address (author of librettos, &c.) is 44, Paulton-square, Chelsea, S.W.

DRURY LANE PROMENADE CONCERTS.—FOR FOURTEEN NIGHTS ONLY.—A series of Promenade Concerts, under the direction of Mr. MANN, conductor of the Crystal Palace Band, with an orchestra of Eighty Performers (carefully selected from the principal instrumentalists in London), will be given nightly, until Monday, December 12th. The first part of the programme will consist of selections from the works of Mendelssohn, Beethoven, Mozart, Spohr, Weber, Haydn, &c.; and the second part of favourite overtures and operatic selections, marches, waltzes, songs, and other music of a light and cheerful character, including the "Rifleman's March," dedicated to the Volunteer Rifle Corps of England, a new Waltz and Galop by Jullien, &c. The engagements of Solo Vocalists and Instrumentalists already made include Madame Lemmens Sherrington, Miss Laura Baxter, Miss Clara Fraser, the great Polish violinist Herr Wieniawski, who will take his farewell of the British public at these concerts, having delayed his departure from England for some days for that purpose. Doors open at half-past 7, concerts to commence at 8. Admission to boxes, amphi-theatre, and promenade, 1s.; dress circle, 2s. 6d.; private boxes, 10s. 6d. and 21s. Private boxes and dress circle seats may be obtained of Mr. Nugent, at the box-office of the theatre, which will be open from 11 to 4 daily.

TO the Nobility and Gentry.—**AUGUSTUS ERGMANN,** Pupil of Mendelssohn, Hauptmann, and late Professor in the Conservatories of Germany, begs to announce his arrival in London. For particulars respecting instruction in composition and pianoforte, address to his residence, 14, Gloucester-crescent, Regent's Park, N.W.

PARTNER WANTED.—A Professor of Music, of high standing, who is about to establish a first-class business as music-publisher and for the sale and hire of pianofortes, in one of the best situations at the West-end of London, is desirous of meeting with a PARTNER who can command a capital of from £3,000 to £4,000. A letter, with real name and address, directed to Q. Z., Mr. Tallife's, news-agent, 128, Crawford-street, W., will receive immediate attention.

THE LONDON GLEE and MADRIGAL UNION.

Miss J. Wells (soprano), Miss Eyles (contralto), Mr. Baxter (counter-tenor), Mr. W. H. Cummings and Mr. Land (tenors), and Mr. Lawler (bass). Conductor, Mr. Land, to whom all communications should be addressed, No. 4, Cambridge-place, Regent's-park. This Society may be engaged for "Lecture Concerts," interspersed, by Mr. Thomas Oliphant, with illustrative and critical remarks and notices, &c.; also for miscellaneous performances and oratorios.

GLASGOW "CITY HALL SATURDAY EVENING CONCERTS."

—The Sixth Season, under the auspices of "The Glasgow Abstiners' Union." First-class Vocalists and Tour Concert Parties visiting Scotland or the North of England in the course of the season, are requested to communicate with the subscriber—**JAS. LAWSON, Secretary.** Glasgow Abstiners' Union Office, 118, Union-street, Glasgow.

MR. AGUILAR has commenced Pianoforte Classes at his residence, 17, Westbourne-square. Each class consists of three pupils who share an hour's lesson. Terms, for 12 lessons, £3.

MR. SIMS REEVES will sing "Come into the garden, Maud," "When thou wilt be my Bride," and "Excelsior," at Herr Jona Greebe's Concert on Tuesday evening next, November 29th, at St. James's Hall, Stalls, 5s.; Balcony, 3s.; Area, 2s.; Gallery, 1s. May be obtained of all the principal music-sellers; and of Herr Jona Greebe, 115, Great Russell-street, Bedford-square.

MISS POOLE and Mr. RAMSDEN will give their Musical Entertainment on the Old English Songs and Ballads, with anecdote, written for them by W. Chappell, F.S.A., at the Gallery of Illustration, 14, Regent-street, commencing on Thursday Evening, December 1, at 8.

HERR ENGEL will be in town (No. 10, Bentinck-street, Manchester-square, W.) on the 7th December. Until then, letters, &c., to be addressed to Herr Engel, 30, Clarence-square, Brighton.

HENRY BAUMER'S published Compositions "The Skylark," "The Passing Cloud," "Voice of the Nightingale," at Addison's; Anthem "O how amiable are thy dwellings," for four voices, with soprano solo, 1s. 3s., at Novello's. By Henry Baumer, Professor of Pianoforte and Harmony, R.A.M., Organist of Dulwich College. Mr. Baumer will forward any number of copies of the Anthem (post free) on the receipt of 9 postage stamps each copy. 6, Hilldrop-crescent, Holloway, N., or Dulwich College, S.

TO PROFESSORS OF MUSIC IN TOWN OR COUNTRY.—A Lady between 30 and 40 years of age, who has had great experience in tuition, is desirous of obtaining a Situation as GOVERNESS in the family of a Professor of Music, whom she would be willing to assist in his professional duties. The Lady in question can impart a sound education, including the French language, which she acquired during a long residence at Paris. She is also a good pianist, and has a thorough knowledge of music. Salary not so much an object as a comfortable home. The most unexceptionable references would be given and required.—Address, E. P., care of Mr. Charles Doosey, 24, Holles-street, W.

MEYERBEER'S DINORAH & VERDI'S MACBETH.—Selections from these operas nightly at the CANTERBURY HALL CONCERTS. Comic vocalists—Messrs. George Hodson (the Irish comedian and mimic), W. J. Critchfield, and E. W. Mackney. Several interesting pictures are added to the Fine Arts Gallery. The suite of Halls have been re-decorated and beautified, and constitute one of the most unique and brilliant sights of the metropolis.

MR. ALBERT SMITH has the honour to announce that CHINA will be thrown OPEN to the English, and such other nations as choose to enter into negotiations at the Box-office, according to the treaty of last July (provided always that they do not attempt to force any forbidden passage in their journey towards Canton), on Saturday evening, November 5th. The box-office is now open, from 11 till 5, where places may be secured, without additional charge for booking:—Stalls, 3s.; balcony, 2s. 6d.; private boxes, for three persons, 10s. 6d.—Egyptian Hall, Piccadilly.

GALLERY OF ILLUSTRATION.—Popular Music of the Olden Time.—Miss POOLE and Mr. RAMSDEN will give a Musical Entertainment on the Old English Songs and Ballads, interspersed with anecdote; written for them by W. Chappell, F.S.A. On Thursday evening, December 1st, and the following evenings at 8 o'clock. Tickets, 3s., 2s. and 1s., to be had of Cramer and Co., 201, Regent-street; Chappell and Co., 50, New Bond-street; and at the Gallery of Illustration, 14, Regent-street.

REVIEWS.

"*Six Scotch Melodies*"—arranged for the pianoforte, by Henry W. Goodban (Metzler and Co.) The melodies selected by Mr. Goodban are "The Campbell's are coming"; "Auld Robin Gray"; "Charlie yet"; "Annie Laurie"; "Come o'er the stream, Charlie"; and "Within a mile of Edinboro' Town." A more tuneful bouquet (if the adjective and substantive may be allowed to go together) could not easily have been made up. Each air is a flower; each flower a gem; and the whole a nosegay, culled—but we must leave the carrying out of the metaphor to the reader's fancy. Suffice it, in plain English, that Mr. Goodban has chosen his themes well and presented them in the shape of "*Divertimenti*," which are not the less acceptable (or, for the purpose in view, the less useful) on account of their being short and unpretending. It should be added that the name of each piece is borrowed from that of the principal theme employed, but that other Scotch tunes are introduced episodically—for instance, to cite one as an example of the rest, "Auld lang Syne" in "Within a mile of Edinboro'." *Ex uno disce omnia.*

"*The Girls' and Boys' Own Book*"—by Henry W. Goodban (Addison, Hollier, and Lucas). This is precisely what it professes to be, and thereby proves the integrity of the author, and his ability to accomplish the task he had set himself. *The Girls' and Boys' Own Book* (to quote from the title page) is "an easy concise and complete course of instruction for the pianoforte"—neither more nor less; or, to "speak by the card," (not to be outdone by equivocation), certainly nothing less, if absolutely nothing more. Let Mr. Goodban explain his design in a paragraph of his own invention:—

"The object of the author in this work has been to endeavour to convey to the mind of the pupil all the necessary information of an elementary character, in the most concise way and the most simple terms; so that it may be more easily acquired and remembered than is frequently the case by young folks. The lessons consist of the most pleasing and popular melodies, arranged in a gradually progressive manner; with the necessary exercises for the proper position of the hands; and scales."

We ourselves have italicised the words "and scales," gratified to perceive that this most important element in the acquisition of solid mechanical proficiency has not been overlooked by Mr. Goodban, in his desire to attract the attention and stimulate the zeal of young pupils, through more immediately tempting and diverting media.

"*The Whirlwind Galop*"—by H. W. Goodban (Addison, Hollier, and Lucas)—might, it is true, have been denominated the *Whirlpool Galop*; or (to descend from generalities to particulars) the *Maelstrom Galop*; or (if the author, desirous of commanding a ready sale, should resort to the means employed by divers of his contemporaries—Mr. Hatton, for example—and impose upon himself an exotic pseudonyme) "*The Whirlpool Galop*—by Meerschaaum Maelstrom." But "what's in a name?" Affixed to a galop, surely "Whirlwind" is as apt as "Whirlpool," and "Goodban" as likely to inspire confidence as "Maelstrom." The important point to be settled is that which concerns the merits of the galop, as a galop—quoad (in brief) its dance-impelling quality. Here, then, Mr. Goodban may justly claim an apple, since he comes forth from the ordeal triumphant—*au grand galop, ventre à terre* (so to speak). The *Whirlwind Galop*, though it have none of the irresistible fury of the familiar (to *matelots*) gust hight "Whirl," is a galop full of animation, well accentuated and apprehended

with equal ease by ear and foot. These attributes must recommend it to galopites of either and both sexes. (It is also supplied with a cornet-part—no scurvy recommendation to amateurs of the "*à pistons*").

"*The Open Window*"—by Walter Maynard (Cramer Beale and Chappell)—is a setting of Longfellow's stanzas:

"The old house by the Lindens
Stood silent in the shade;
And on the gravelled pathway
The light and shadow played."

Mr. Maynard has caught the spirit of the poetry and emulated its studied simplicity. The opening phrase (in G major) is the happiest; that which immediately follows (in E minor) wants a little revision—especially at the passage—"Was standing at the door," &c., where the harmony is somewhat vague.

standing at the door, He look'd for his lit - tle

This block contains the first system of musical notation for "The Open Window." It features a treble and bass staff with a key signature of one sharp (F#). The melody is in G major. The lyrics "standing at the door, He look'd for his lit - tle" are written below the notes.

play - mates Who would re - turn no more.

Rall.

This block contains the second system of musical notation for "The Open Window." It continues the melody from the first system. The lyrics "play - mates Who would re - turn no more." are written below the notes. A "Rall." (Ritardando) marking is placed above the final notes.

"*My winsome lady never frown*"—ballad, words by Jessica Rankin, music by Walter Maynard (Cramer, Beale, and Co.)—is in every respect a charming song—graceful, spontaneous, and with a tune that at once fastens on the ear and remains fixed in the memory. Mr. Maynard has rarely been happier; and as the mere alteration of a single note would render the composition no less perfect than attractive, he will not take the suggestion in ill part.

For - get that clouds could lin - ger there.

This block contains the first system of musical notation for "My winsome lady never frown." It features a treble and bass staff with a key signature of one sharp (F#). The melody is in G major. The lyrics "For - get that clouds could lin - ger there." are written below the notes.

The substitution of E for A, on the first syllable of the word "linger," will get quits with *hidden octaves*, and place Mr. Maynard on an impregnable rock.

LETTER TO THE EDITOR.

RATIO OF THE MINOR THIRDS.

SIR,—Mr. D. C. Hewitt is determined not to let his unfortunate ratio of the minor third repose quietly, but must resuscitate it from that sleep to which I thought it had been eternally consigned. It is difficult to conceive his object in this, unless we suppose, by his coming so freely to the stake, he wishes to become a candidate for an inglorious martyrdom; or that he does it for the opportunity it gives him of informing the world that he has really written a book, with which important fact he may think the world ought not to be unacquainted. However, I must not occupy your valuable space uselessly, therefore to the subject. Mr. Hewitt gives some examples of chords, together with some ridiculous bases, derived from those chords, according to his theory. Now, while I believe every mathematician, as well as every member of the musical profession, agrees with him as to what are the real bases, is not the fact of his theory leading to such outrageous results sufficient to convince any one of its utter worthlessness? Mr. Hewitt, like the ruler of a neighbouring kingdom, "goes to war for an idea"—his idea being that we must be guided by the actual figures in which ratios are expressed, rather than by the ratios themselves. He appears totally to forget that these ratios are *not fabricated* by man, nor in any way subject to his control, but are the unalterable decrees of Providence; and his continuous attempts to mislead your readers on this point are, at least, highly reprehensible, and unworthy a man of science, which I suppose we must esteem him to be. Man, by the aid of science, may determine what these ratios are, and, for the purpose of further investigation, may write them in any manner most convenient to himself, but the ratios remain unchangeable. He may indeed substitute others in their places, calling them by their names, and found a theory upon them, which may be very amusing and very curious, but, in a scientific point of view, very worthless. How far these remarks apply to Mr. H.'s theory, let the context show.

Taking the ratio 19661 : 16384, which I gave in my last, and which has a unit-basis, as the ratio of the minor third, will Mr. H. please inform the world what is the basis, according to his own theory, of the following minor chord:—

C	E flat	G	C
1	$\frac{19661}{16384}$	$\frac{3}{2}$	$\frac{4}{3}$

Will he also please tell what the difference is between the above chord and the following:—

C	E flat	G	C
1	$\frac{2}{3}$	$\frac{3}{2}$	$\frac{4}{3}$

At the same time he may explain the discrepancy in his minor chord alluded to in my first and second letters, which he has not yet done. However, to spare him a portion of the trouble, allow me to say, assuming the minor third, as given in the first of the above chords, then, according to his theory, all the sounds in that chord give the unit-basis C, and that the only difference between the two chords is in the minor third, E flat, which difference amounts to one vibration in 120,000. To have a just estimation of this, if we take the pitch of C (third space in the treble clef) at 512 vibrations per second, and suppose the E flat to be the one next below the above C, then the two sounds (E flat) are so nearly in unison, that if they were sounded simultaneously, it would require the time of six and a-half minutes to generate one beat—a minute quantity, far beyond the power of the finest ear to detect. So that the two chords, so far as our senses are concerned, may be considered as identically the same. How is it then that the first chord has the unit-basis C only, and the second has the bases A flat, C, E flat? Why, because the *figures* of the ratio $\frac{2}{3}$ do not conform to his *idea*.

Also take the two following chords, in which the same intervals are exactly in the same ratios:—

C	F	A	C
1	$\frac{2}{3}$	$\frac{3}{2}$	$\frac{4}{3}$
$\frac{2}{3}$	1	$\frac{3}{2}$	$\frac{4}{3}$

Perhaps Mr. H. will favour your readers with his bases to these two chords; and that he may be without excuse for not giving this and other required explanations, I give you my real name and address, which may be substituted for "Tuner."

Cheetham-hill, Manchester.

I remain, Sir, yours truly,

W. W. PARKINSON.

NEW ORGAN AT ALLSOULS' CHURCH, HALIFAX.

The following is a description of the organ built by Messrs. Forster and Andrews, of Hull, for All Souls' Church, Halifax, and used for the first time at the consecration of the church, on the 2nd of November, 1859:—

Compass of Great Organ, C C to F	...	...	54 Notes.
" Swell Organ, C C to F	...	...	54 "
" Pedal Organ, C C C to E	...	...	29 "

CONTENTS OF GREAT ORGAN.

1. Large Open Diapason (Front Pipes)	Metal 8 ft.	54 Pipes.
2. Dulciana ditto	Metal 8 "	54 "
3. Flute Harmonique ditto	Metal 8 "	42 "
4. Viola di Gamba	Metal 8 "	42 "
5. Stopt Diapason Bass	}	Wood 8 "
6. Stopt Diapason Treble		54 "
7. Flute	Metal 4 "	54 "
8. Principal	Metal 4 "	54 "
9. Twelfth	Metal 3 "	54 "
10. Fifteenth	Metal 2 "	54 "
11. Sesquialtra, 3 Ranks	Metal various	162 "
12. Trumpet	Metal 8 "	54 "
13. Cromorne	Metal 8 "	35 "

713 Pipes.

CONTENTS OF SWELL ORGAN.

1. Tenoroon	Wood and Metal 16 ft.	42 Pipes.
2. Open Diapason	Metal 8 "	42 "
3. Stopt Diapason	Wood 8 "	54 "
4. Principal	Metal 4 "	54 "
5. Piccolo	Metal 2 "	54 "
6. Mixture, 3 Ranks	Metal various	162 "
7. Cornopean	Metal 8 "	54 "
8. Oboe	Metal 8 "	42 "
9. Clarion	Metal 4 "	54 "
10. Tremulant ... ..	...	...

558 Pipes.

CONTENTS OF PEDAL ORGAN.

1. Grand Open Diapason	Wood 16 feet	29 Pipes.
2. Violin (Front Pipes)	Metal 16 "	29 "

58 Pipes.

COUPLETS AND ACCESSORY MOVEMENTS.

1. Great to Pedals.
2. Swell to Pedals.
3. Swell to Great.
4. Octave Pedal Violon.
5. Sub-octave Pedal Violon.
- 6 to 10. Four Composition Pedals to Great Organ.
- 11 to 12. Two Composition Pedals to Swell Organ.
- * { 13. Patent Combination Pedal to Great Organ.
- { 14. Patent Combination Pedal to Swell Organ.

SUMMARY.

Great Organ	...	13 Registers and 713 Pipes.
Swell Organ	...	10 Registers and 558 "
Pedal Organ	...	2 Registers and 58 "
Couplets	...	5 Registers

30 Registers 1,331 Pipes.

The organ is enclosed with a massive oak screen, with bands of wrought-iron scroll-work to support the front pipes, which are richly

* The Patent Combination Pedals are introduced for the first time in this organ, and differ materially from the old composition pedals, the latter producing but one fixed composition, whilst the former produces from the one pedal attached to the great organ *eight* different changes of the stops, and the one attached to the swell *six* different changes.

The combination movement in connection with the pedals is arranged immediately over each set of keys, an index plate showing the particular combination arranged for the pedal, which arrangement is made by the organist whilst playing, by simply moving the pointer on the index plate, a little to the right or left, according to the combination desired.

The great beauty in this simple movement, is, that it avoids the possibility of the organist placing his foot on the wrong pedal, which frequently occurs with the old system of composition pedals, also places at his command such a great variety of effects.

illuminated on gold grounds. The peculiarity of the position of the instrument rendered it necessary to have a very large number of ornamental pipes (upwards of 80). They are composed of the pedal violon, and part of the great open diapason, dulciana, and flute harmonique.

CASTING OF THE COLOSSAL STATUE OF MENDELSSOHN.

("Communique.")

On Tuesday, the colossal statue of the late Mendelssohn Bartholdy, modelled by Mr. Bacon, was cast in bronze at the works of Messrs. Robinson and Cottam, Lower Belgrave-place, Pimlico, in the presence of many of the late composer's most eminent admirers and a large body of ladies, among whom was the relic of the revered and lamented Sir John Franklin.

The erection of a statue to the memory of Mendelssohn originated with the Sacred Harmonic Society about seven years ago, the council of the society commencing the list by a donation of 50 guineas; but the idea had no sooner been promulgated than Her Most Gracious Majesty transmitted a similar amount in furtherance of the objects of the society. Among the contributors also are to be found the names of Lady Caroline Cavendish, Sir George Smart, Mr. Costa, Miss Alexander, Mr. Buxton, and others, who were all most anxious to perpetuate the "man as he lived," and to pay their heartfelt tribute to his transcendent genius. Upwards of 400 guineas having been subscribed, the task of carrying the work into effect was entrusted to Mr. Bacon, and he immediately applied himself to produce an exact likeness of the great original, calling to his aid portraits in the possession of Mr. Buxton and Miss Alexander, and assisted by the vivid recollections of Mendelssohn's most intimate friends. The fidelity of the likeness and the close resemblance of the costume worn by the composer were the theme of universal approbation, and while the model was in progress it was inspected by the Prince Consort, who was pleased to express the great satisfaction he had experienced in viewing so faithful a counterpart of the illustrious original.

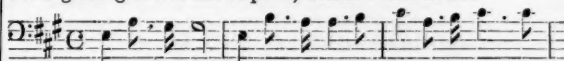
The method of casting the statue, which is upwards of eight feet in height, is peculiar to the establishment of Messrs. Robinson and Cottam, for, while it used to be the practice to cast large statues piecemeal, by an improved plan they are now cast entire. The preparations consisted of a large iron case, bound and rivetted together, and built on the floor, of such dimensions as to allow the reception of the full length figure in a horizontal position. Immense furnaces charged with metal were heated to a degree which it would be difficult to define, and at a given signal an opening was made, and truly and literally the liquid fire poured in one vast stream into a large iron cauldron placed for its reception, into which the contents of two other cauldrons from other furnaces were poured, to form the required composition of metal. This immense cauldron of mixed metal, containing nearly two tons, was then raised by machinery, and when immediately over the mould it was tilted into a large receiver, communicating with the mould beneath. A wheel was then turned, and immediately there was a gurgling and gushing of the flaming liquid through about fifty channels, conveying it simultaneously to every part of the horizontal figure beneath. It was somewhat curious to watch the skimming process, which went on while the metal was in a state of fusion, so that no unsightly excrescences might appear on the surface of the casting. After the lapse of a few minutes the workmen commenced knocking away the frame-work and block mould, but it will be a day or two before the statue is completely cleared. It is believed, however, the work was most successfully performed.

The quantity of metal used in the statue is about a ton and a half; it will stand eight feet high, and will be elevated on a granite pedestal. With respect to the site on which the statue will be placed, application has been made to her Majesty's Government to allow it to be placed in the Mall in St. James's Park, but the answer has not been received.

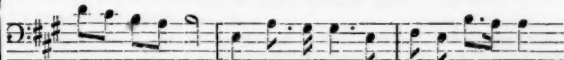
SCHILLER AND LISZT.

(From the *Niederrheinische Musikzeitung*.)

IN No. 46 of your valuable paper, "TERFANDER" has probed so searchingly the artistic intentions of the master, Liszt, that we cannot sufficiently thank him; the specimens of declamation, too, from the works of the composer with the "enormous power of form," are admirable. But they do not equal the boldness with which Liszt has tortured, nay, overpowered the German language, in a Festival Song, published in the Supplement to No. 854 of the *Illustrirte Zeitung*, for the Schiller commemoration at "Weimar." In proof of what we assert, we will quote merely the beginning of this masterpiece, which is as follows:—

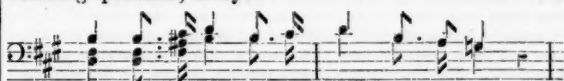


Wir grüssen dich, du goldne Sonne, die einem selt-nen



Ta - ge scheint, die uns in fei - er - licher Won - ne (!)

We can assure our readers that the continuation is in every respect worthy of the commencement, and in some places actually surpasses it. This Festival Song is, according to Herr Liszt, written in a popular tone. Let the reader glance at the following specimens, firstly:—



beugt sich vor ihm nicht die dank - ba - re Welt,



doch noch er - hab - ner u. s. w.

and secondly :



der Freude der Frau - en (!)



der Freu-de, der Freude, der Frau - en

The reader will willingly dispense with the "Thirdly" and "Fourthly."

We have never had an opportunity of hearing National Songs at Weimar. Can it be true that, through the influence of the master and his disciples, the inhabitants have gradually learnt to sing in this fashion; or, in this instance, as in so many others, must we understand by the word "People," that ideal people, that small and exclusive set, who, both in Weimar and elsewhere, are brought into action whenever it is necessary to represent public enthusiasm, or popular ecstasy? Let the reader remember Carlsruhe, Leipsic, Berlin, and other places. That, with such a piece of patchwork, as the above composition, staring it in the face, the *Brendelian Zeitung* should dare to say that the resemblance between Schiller and Liszt is becoming more apparent every day, is a downright insult to the German Poet. A resemblance between Schiller—that master of form, who with the highest degree of mental freedom in art as in life, represents sacred earnestness, purity, and the modest feeling of morality and decorum—and Liszt—a man who constantly opposes all this, the destruction of all kind of form, the champion of unrestricted license, who—but enough! Do you hear this, you German people! And those who write in this strain, have the

presumption to call themselves the disciples of a *Neugerman School*, while a half-Magyar and half-Frenchman is their master. They fancy they have only to make a loud noise, like so many Corybantes, in order to cause us to fancy that their noise serves to conceal a God! The tumult of this troop—which forms a well-organized insurance company for mutual puffing—will soon die away. Let each of us musicians stand firmly by that which is most sacred to him! Let us preserve for ourselves and those belonging to us, a fresh and lively appreciation of the *harmonically beautiful* treasures of the many costly gifts our great masters have bequeathed us; and, while doing this, let us contemplate the future quietly and with the certainty of victory. The German people will never sing in Liszt's "popular" tones.

SCRIPSI.

MOZART—CHILD AND MAN.

(Continued from page 687.)

No. 53.

L. Mozart to his Wife.

Florence, 5th April, 1770.

We arrived here on the 30th of March, and on the 1st of April we went to the Count of Rosenberg's, who received us immediately, although there were fifty persons in the antechamber, because we had a letter from Count Firmiani, and because he had already heard us spoken of by Count Joseph de Kaunitz, who had dined with us at Count Pallavicini's. Rosenberg immediately sent us to court, to the Duke of Salviati's, begging him to present us to the Grand Duke. The Grand Duke was extremely affable to us, and asked us after Nanerl. He told us the Grand Duchess was very anxious to hear Wolfgang, and talked to us for about a quarter of an hour.

On the 2nd of April they conducted us to the chateau outside the town, and we remained there till after ten o'clock. Everything passed off as usual. And the admiration was so much the greater, because the Marquis de Ligneville, director of the concert, and who is the first contrapuntist in Italy, gave the most difficult themes to Wolfgang, who played and developed them as easily as one eats a piece of bread. Nardini accompanied.

To-day we go to Manzucoli's. Nicolini, who was at Vienna with Guadagni*, is also here.

I am very sorry I am obliged to leave on Friday to arrive in time at Rome. I should like you to see Florence, its situation, and all the country, you would say it is here one ought to live and die. I intend to profit by these few last days to see all there is to see.

No. 54.

The Same to the Same.

Rome, 14th April, 1770.

HERE we are at Rome, since the 11th. At Viterbo, we saw Saint Rosa; her body is intact, like that of Catherine of Bologna, at Bologna. We brought away relics of both of them, as a souvenir. On the day of our arrival, we went to St. Peter's, in the Sistine Chapel, to hear the *Miserere*. The 12th, we saw the ceremonies. We found ourselves beside the Pope, while he was waiting at the table of the poor. Our fine clothes, the German language, and my usual free manners—which I employed very *à propos* in ordering, in German, my servant to tell the Swiss guards to make us a place—served me wonderfully, and enabled us to put ourselves everywhere in front. They took Wolfgang for a German nobleman, others even took him to be a prince; the servants let them believe this, and I was taken for his chamberlain. It is thus we got to the table of the Cardinals, where Wolfgang contrived to ensconce himself between the arm-chairs of two cardinals, of whom one was, strange to say, the Cardinal Pallavicini. He beckoned to Wolfgang and said, "Will you not tell me, in confidence, who you are?" Wolfgang told him. The cardinal answered him with the greatest astonishment. "What? You are the wonderful child, about whom so much has been written to me!" Upon which, Wolfgang asked him, "Are you not the Cardinal Pallavicini?" "Without doubt.—Why?" Wolfgang told him that we had letters of introduction to him, and that we should do ourselves the honour of presenting ourselves at his Eminence's. The Cardinal expressed great satisfaction, saying also Wolfgang spoke Italian well; and he added, "Ick ken auk venig deutsch spreken.†" At the moment of leaving, Wolfgang kissed the Cardinal's hand, who, taking off his cardinal's hat, made him a very gracious bow.

* Gaetan Guadagni, famous contralto, born at Lodi, 1725. Died, very rich, at Padua, in 1797.

† "I know also how to speak a little German." The Cardinal makes five faults of pronunciation here.

You know that the *Miserere* of the Sistine Chapel is so highly valued, that it is forbidden to the musicians, under pain of excommunication, to carry away any portion of it out of the chapel, to copy it, or to give it to no matter whom. All which, however, does not hinder our having it already. Wolfgang has written it from memory, and we should have sent it you to Salzburg in this letter, if our presence was not necessary to its execution. The manner of giving it must do more than the composition itself. We will not dispossess ourselves of this secret either,—"Ut non incurramus, mediate vel immediate, in censuram ecclesie.*"

We have already examined the entire church of St. Peter, and certainly it is well worth the trouble. To-morrow, if God permits, we shall see his Holiness officiate. After the ceremonies, on Monday, we shall begin to deliver our twenty letters of introduction.

Often as I congratulate myself on not having brought you on this voyage, almost as often do I regret you cannot see these Italian towns, Rome above all. I advise you to read once more the *Journey of Kayssler*. We are, thanks to the intervention of the Abbé Marcobruni, staying in a private house; but we must take a handsome apartment, so as to be able to receive. Wolfgang is well. He sends you a *contre-danse*. He wishes M. Cyrillus Hoffman† to compose the figures, and that when the two violins perform their solo, there may be only two persons dancing, and then, when all the instruments perform, that every one should dance. The best thing would be for the figure to comprise five couples. The first couple to commence the first solo, the second the second, and so on, because there are five couples and five *tuttis*.

We are now entering on the warm season, which disagrees with me.

Everyone consoles me in saying that Naples is infinitely more healthy, and has a fresher air than Rome. I shall take every precaution to preserve ourselves, especially against the malaria. Pray for us, that the Lord may preserve us in health. I assure you we think of it on our side, and Wolfgang takes as much care of himself as if he were a much older person.

God preserve you all in health.

P.S.—From Wolfgang.—I am, thank God, very well, and so is my miserable pen. I kiss a thousand and a thousand times my mother and sister. I wish my sister was at Rome, she would be delighted with it; by its regularity. The church of St. Peter is regular, and many other things have a regular form. They are carrying before our windows at this moment the most lovely flowers, at least papa tells me so. I am a lunatic, that is well known. Oh! I have a great wish. There is only one bed in our lodgings. Mother can easily believe I have very little rest with papa. I am delighted to enter into our new apartment. I have just sketched St. Peter with his keys. St. Paul with his sword. St. Luke, with my sister, etc. I have had the honour of kissing the foot of St. Peter; and because I have the misfortune to be too small they were obliged to lift me up as they did the Ancient.

WOLFGANG MOZART.

No. 55.

Rome, 21st April, 1770.

WE have met here Mr. Beckford, whom we knew in London, at Lady Effingham's. We are now living in the house of the papal courier Uslinghi. His wife and daughter would do anything to serve us. The husband is in Portugal, and they consider us quite one of themselves. There are already in the newspapers accounts of our stay in Bologna and Florence. But I will no longer send you all that.

As we penetrate more into the heart of Italy, the more admiration augments. Wolfgang does not remain stationary, his learning increases from day to day, in such a manner that the first masters and great connoisseurs are dumb with amazement. Two days ago we were at the house of a Neapolitan, the Prince of St. Angelo. Yesterday at the Prince de Ghigi's, where we met the so-called *Ré d'Inghilterra*, that is to say the Pretender,‡ and the Secretary of State, Cardinal Pallavicini. We shall soon be presented to his Holiness.¶

I forgot to tell you that we met at Florence a young Englishman,§ pupil of the celebrated Nardini.¶ This young man, who plays

* Not to incur, directly or indirectly, the censure of the Church.

† Dancing-master at the Court of Salzburg.

‡ Charles Edward Stuart, born in Rome in 1720, died at Florence in 1788.

§ Clement XIV. (Laurent Ganganelli) born in 1705, elected in 1769, died in 1774.

¶ Thomas Linley, brother-in-law of the celebrated Sheridan, born at Bath in 1756; violinist and composer, died by accident at 22 years of age, in 1778.

¶ Pietro Nardini, violinist, born at Fabiano, in Tuscany, 1722; pupil of Tartini; died at Florence in 1792.

wonderfully, and who is about the height and age of Wolfgang, has come to the house of the celebrated Signora Corilla, where we found ourselves by the introduction of M. Langier. These two young people were very friendly all the evening. The next day this charming little English boy sent his violin and came and played all the afternoon with Wolfgang, who accompanied him. The next day we dined at Mr. Gaoard's, administrator of finances to the Grand Duke, and the two children played all the evening, not like children, but like masters. Poor little Thomas accompanied us home, and cried bitterly, because we were to leave the next day. Having learnt we did not leave till twelve o'clock next day, he arrived at nine in the morning, and presented Wolfgang (embracing him at the same time tenderly) with the following sonnet that the Signora Corilla had composed at his request the evening before, and he accompanied us to the gates of the town. You should have seen this charming scene.

PER LA PARTENZA DEL SIGNOR W. A. MOZART DA FIRENZE.

"Da poi che il fate l'ha da me diviso,
Io non po' che seguirli col pensiero
Ed in pianto cangai la gioia e il riso
Ma in mezzo al pianto riverderti io spero.
Quella dolce armonia di paradiso
Che ha un'estasi d'amor mi aprì il sentiero
Mi risuona nel cuor, e d'improvviso
Mi porta in cielo a contemplare il vero.
Olieto giorno! O fortunate instante!
In cui ti vidi ed attonito ascoltai
E della tua virtù divenni amante!
Vogliam gli sei che val tuo cuor giammai
Non mi diparta; lo ti amero costante
Emul' di tua virtù de ognor mi avrai
In segno di sincera stima ed affetto.

TOMMASO LINLEY.

No. 56.

Wolfgang Mozart to his Sister.

Rome, 21 April, 1770.

DEAR SISTER MINE,—Send me, pray, a copy of those arithmetical copy books you corrected, and some sums; I have lost mine, and now know nothing.

Manzuoli sings in my opera, at Milan, according to the agreement. He sang five or six airs at Florence, and some of those I ought to have composed at Milan, to prove to him that I am capable of writing an opera, for no operatic music of mine had been heard in this town. Manzuoli asks a thousand ducats. It is not yet known if Gabrielli will come. Some say it is De Amicis that we shall see at Naples. I wish she and Manzuoli would play together; there would be then two acquaintances, two good friends. Nothing is known yet of the libretto. I have recommended one of Metastasio's to Don Ferdinando and to M. de Troyer. I am at this moment working at the air "Se ardire e speranza."

No. 57.

CARA SORELLA MIA!—Io vi accerto, che io aspetto con una incredibile premura tutte le giornate di posta qualche lettera di Saliburgo. Jeri fummo a St. Lorenzo, e sentimmo il vespero, e oggi mattina la messa cantata, e la sera poi il secondo vespero, perchè era la festa della Madonna del Buon Consiglio. Questi giorni fummo nel campidoglio e videmmo varie belle cose. Se io volessi scrivere tutto quel che viddi, non basterebbe questo foglietto. In due accademie suonai, e domani suonerò anche in una. Subito dopo pranzo guochiamo a Potech. Questo è un giuoco e che imparai qui quando vero a casa, ve l'imparerò. Finita questa lettera finirò una sinfonia mia, che cominciai l'aria e finita, una sinfonia à dal copista, il quale e il mia padre perchè noi non la vogliamo dar via per copiarla altrimenti elle sarebbe rubata.

Wolfgang in Germani, Amadeo Mozart in Italia.
Roma Caput Mundi il 25 Aprile, anno 1770. nello anno venturo 1771.

No. 58.

L. Mozart to his Wife.

Rome, 28 April, 1770.

We have been to the Princess de Barbarini's, where we met Prince Xavier of Saxony, and the Pretender. To-day we are going to see the Ambassador of Malta. The Duke of Bracciano has invited us to the concert of the Duke of Hohen-Ems, which is to take place to-morrow. Monday we dine with the Augustins. We wish to leave on the 12th for Naples, where we have already engaged an apartment. The roads are not very safe. I shall not go till I know they are safe, and besides we are in good company with Boccacio, who takes us. Wolfgang, thank God, is well, only he suffers a little, as usual, from toothache.

P.S. de Wolfgang.—I embrace my sister's face. I kiss my mother's hands. I have as yet seen neither scorpion nor spider. One does not hear them spoken of. Mamma will know my writing; make her write soon, or else I will sign my name.

No. 59.

The Same to the Same.

Rome, May 2nd, 1770.

You wish to know if Wolfgang sings, and still plays on the violin. He plays, but not in public. He sings, but only when some one gives him a few words. He has grown a little. We have an opportunity of going to Naples with four Augustins. I hope God will preserve you in health, as also dear Nanerl, that he will watch over us to Naples, and bring us back to Salzbouurg. We shall remain nearly five weeks at Naples. And then we shall go by Loretto to Bologna and Pisa, where we shall pass over the great heat in some cool and healthy locality. To-day Mr. Meisner,* who has just come from Naples, and Wolfgang performed at the German College.

P.S. de Wolfgang.—I am very well, thank God. I kiss the hands of my mother, and the face, nose, mouth, and neck of my sister. My bad pen does the same.

No. 60.

The Same to the Same.

Naples, 19 May, 1770.

We left Rome at the same time as three other carriages, containing two each. We dined at Marino in the convent of the Augustins on the 11th. We found excellent hospitality for the night in the convent of the Augustins, and on the 12th we arrived at Capua, still going to the Augustins. We wished to get to Naples in the evening; but there was to be on the following Sunday, the 13th, the ceremony of a lady in the convent taking the veil, and one of our travelling companions, Father Segarelli, had been her confessor. He was going to assist at the ceremony, and begged us to stay. So we remained. After the taking of the veil we dined in the convent of the Augustins, and besides the near relations of the new nun there were no strangers except ourselves.

On the 12th, a chapel-master, followed by two or three carriages containing visitors, arrived to inaugurate the *file* by symphonies and a "Salve Regina." All these gentlemen remained in the convent. It is on the 14th we reached here. We have passed two nights in a house which belongs to the convent of the Augustins of S. Giovanni Carbonaso. We are now in a lodging for which we pay four ducats of Salzbouurg by the month. Yesterday we went uselessly to Portici to pay our respects to the Marquis de Tanucci.† In the evening we paid a visit to the English Ambassador, Hamilton, one of our London acquaintances, and whose wife, a very agreeable person, plays the harpsichord in quite a touching manner. She trembled when she was going to play before Wolfgang.

On the 16th we dined with the Baron Tschudy, who embraced us a thousand times, and offered his services.

If the portraits are successful pay for them what you like.

No. 61.

Wolfgang Anad. Mozart to his Sister.

Naples, May 19th, 1770.

CARA SORELLA MIA.—Vi prego di scrivermi presto e tutti i giorni di posta, Io vi ringrazio di avermi mandato questi Arithmetic books, ed vi prego, se mai volete avere mal di testa, di mandarmi ancora un poco of these sciences. Perdonale mi che scrivo sì malamente ma la ragione è perchè anche io ebbi un poco mal di testa. The twelfth minuet of Haydn, that you sent me, pleases me very much, and you have added an incomparable bass and without the slightest fault. Pray often make such trials.

Mamma should not forget to have the two guns cleaned. Write and tell me how our master canary is; does he still sing? and does he yet whistle? Do you know why I think of our canary? Because there is one in our anti-chamber, who does the same things. By the bye, Mr. Jean will doubtless have received the letter of congratulation he meant to have written to him. If he has not received it, I will tell him myself at Salzbouurg that which it should have contained. Yesterday we put on our new clothes. We were beautiful as angels. My compliments to Nandl,‡ tell her to pray for me. It is on the 30th that the

* There were two musicians of this name in the eighteenth century, Meisner of Salzbouurg, singer, who had an extraordinary voice; Meissner de Franconie of Franconia, one of the first founders of the School for the Clarinet in Germany. We do not know of the two which he means.

† Prime Minister to Don Carlos (later Charles III. King of Spain), and of Ferdinand IV. his son, born in 1698, died in 1783.

‡ Diminutive of Anne.

opera Jomelli has composed will be played. We saw the king and queen at mass in the chapel of Portici, and we have also seen Vesuvius. Naples is beautiful, but as populated as Paris or Vienna. I do not know if the people are not more impertinent than in London. Because they have their own chiefs, who receive twenty-five ducati d'argento from the King every month, to keep the lazzaroni in some kind of order.

It is the De Amicis* who sings at the opera. We have been to her house. It is Caraso† who composes the second opera; Ciccio de Mafo‡ the third; and the fourth no one yet knows who. Go frequently to Mirabell and hear the litanies, listen to the "Regina Celi" or the "Salve Regina," sleep well, and do not have bad dreams. Give to M. de Schidenhofen my most abominable compliments, tra-lira, tra-lira. And tell him to learn the minuet upon the harpsichord, that he may not forget it; let him do it soon, so that he may do me the pleasure of letting me do the accompaniment for him. Give my compliments to all our friends, keep yourself in health, so as not to die before you have written me one letter more, which I will endeavour to answer, so that we may always continue to do the same, which I will always endeavour on my part to do, until there is nothing more here below to do. Till then I will do all in my power to remain
Your W. M.

(To be continued.)

* Anne de Amicis, born at Naples in 1740, married in 1771, a secretary of the King of Naples, and left the theatre.

† Composer, born in 1708, at Naples, distinguished by the purity of his style, died at Naples in 1787.

‡ One of the most illustrious composers of the Neapolitan school, born at Naples in 1745, died in 1774 at 29 years of age.

TO CORRESPONDENTS.

ANTI-ANT-EATER.—*Correspondent's verses are capital of their kind; but we are compelled to reject all poetry, unless under peculiar circumstances. This answer will apply to several other Correspondents who have lately favoured us with metrical contributions of more or less merit.*

NOTICE.

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THE MUSICAL WORLD.

LONDON, SATURDAY, NOVEMBER 26TH, 1859.

SCARCELY is the ink dry which chronicled the demise of one of the giants of music—the grand composer, Spohr—than it becomes our duty to record another, though inferior yet not indifferent, loss in the same domain of art. Karl Theophilus Reissiger, *Kapellmeister* to His Majesty the King of Saxony, departed this life at Dresden, on the 7th instant, at the age of sixty-one—having been born Nov. 31, 1798 (at Betzig, near Wittenberg).

Some years ago, when not merely amateurs but professors of the average stamp were much less ambitious, the death of this composer would have caused a deeper sensation than it is likely to do at present. The trios of Reissiger, for piano-forte, violin, and violoncello, were, at one time, as much the delight of *dilettante*-circles as, in the last century, the string quartets of Ignace Pleyel.* They were tuneful, fluent, well-

* Father of the late Camille Pleyel, who was Mad. Pleyel's husband and the Broadwood of France. Ignace Pleyel, at one period, enjoyed such renown as a composer of symphonies for the orchestra, and sonatas and quartets for the chamber, as to maintain a sort of rivalry even with Mozart and Haydn. How few of his works are now remembered!

written, effective for all three instruments, and not by any means difficult to play—sensible music, in short, at once grateful to performers and agreeable to their hearers. Somehow, nevertheless, their vogue has pretty nigh passed away; and, excellent as these things were of their kind, fulfilling thoroughly the aim of their composer—which was to attract by simple means and please without perplexing—they are now, except in some few part-worshipping holes and corners, where a taste once adopted is never changed or modified, without exception forgotten. Whether, from a certain point of view, they have been worthily replaced, and whether Reissiger, in his unambitious sphere, had not merit and usefulness—ay, even beauty and charm—enough to warrant his being preserved from oblivion, are questions worth considering. For our own part, we own to a large measure of respect for such unpretending and at the same time able workers—men who, perfectly conscious of the limits that bind their inventive capacity, modestly labour within their sphere, never attempting to travel beyond it. The decline of Reissiger's influence may be in a great degree traced to the revival of the music of some of his immediate predecessors, whom the world has only lately begun to acknowledge had been most unjustly neglected. The composers of chamber-music, contemporary with and at the head of whom flourished Dussek, were formed of elements of a more solid stamp than those from which sprung the peculiar talent of Reissiger. Now, at this actual period, Dussek, and some few of his followers, absorb a very serious amount of attention—so much so, indeed, that care must be taken, lest, in placing them on too lofty a pedestal, they stand in danger of toppling over. Dussek may be regarded as secure, place him high as we think expedient, because he was a man of *genius*; and so, perhaps, may Clementi, who, less genial, imaginative, and ideally prolific, was even a greater master; but a distinction should be made between such rare phenomena and "appearances" (to use the German term) of less characteristic individuality and creative power. To glance at higher regions; there has been, and even now there is, a mania for ranking the Jonsons, Websters, Fords, and Dekkers, alongside of Shakspeare—an error more pernicious, because of more intellectual importance, but hardly less radical than that of measuring Steibelt, Wölfl, and the rest with the two we have named. By the side of some of these Reissiger might fairly appeal for sympathy; for, while undoubtedly Steibelt had genius, Wölfl learning, and Reissiger in a strict sense neither; while they were decidedly original, and he nothing of the sort; Reissiger had, nevertheless, the merit of doing his best with such assiduity, with such conscientious adherence to what he believed was right and good, through so long a period of years, that what were essentially but slight materials, of little intrinsic value, in the end became moulded into such form and consistency as to represent a *style* that none could fail to recognise.

In other spheres than that of chamber-music, though even more prolific, Reissiger is hardly known even to his admirers in this country. A few orchestral overtures (*Yelva* at the head of them) were familiar to our suburban and provincial music societies; the rest, so far as musical England is concerned, might have been left unwritten. And yet Reissiger composed many operas, some of which were eminently successful when first produced, although not one of them (to speak in conventional language) seems to have "kept the stage." *Die Felsenmühle* (the *Mill of the Rock*), produced at Dresden, in 1831, was received with equal favour at Leipsic, Berlin, Copenhagen, and other cities. Previous

to this must be reckoned *Didone Abandonnata*, an Italian opera seria (1824); *Yelva*, a musical melodrama (1827), to the overture of which allusion has been made; *Libella*, a grand opera (1828); *Turandot*, a romantic opera* (1835); *Adele von Foix* (1841); the *Shipwreck of the Medusa* (1846), &c. Besides these Reissiger wrote an oratorio called *David*; several grand masses for the chapel of the King of Saxony; an orchestral symphony in E flat; and a whole catalogue of minor compositions, vocal and instrumental, so that it cannot be said of him that he wasted the resources with which he may have been endowed, or spent an idle, thriftless life. As a *chef-d'orchestre*, moreover, he enjoyed a considerable reputation; while as a man individually he was universally liked and respected.

We cannot perhaps more appropriately terminate this brief tribute to the memory of Reissiger than by narrating the real history (according to his own version) of the pleasing and well-known bagatelle which so long deceived the musical world under the title of *Weber's Last Waltz*. The following is a translation of the letter addressed by the genuine author of the tune to M. Parmentier (formerly one of the writers in the *Revue et Gazette Musicale de Paris*), Oct. 9th, 1846:—

"The *Last Waltz of Weber*, published in Germany, and also in Paris, a short time after the death of the celebrated Weber, towards the end of 1826, is nothing more (as I have on several occasions stated in the musical periodicals of the time) than one of the waltzes composed by me in 1823, and published in 1824, by Peters, at Leipzig, under the title of *Twelve Brilliant Waltzes in A flat*, Op. 26. The publisher, Peters, ten years ago, also stated this fact in the public journals, and the result was that the waltz in question has since been entitled *Waltz by Reissiger—known as the Last Waltz of Weber*. I am not aware how it happened that one of my waltzes was used in this manner; but it is certain that it was a speculation of music-sellers, and a veritable fraud. My friend Weber had often heard me play this waltz (at Leipzig, in 1823); and I also know that it pleased him very much, and that he himself played it very often. I am not aware that he ever played it in Paris, but it is probable he did."

The same unworthy hoax was practised—and for a time not less successfully—with a waltz by Schubert, under the title of *Beethoven's Last Waltz*. Subsequently, in fact, the trick was multiplied to such an extent, that no composer, however humble his merits, presuming that he had attained to some slight degree of public notoriety, was allowed to be dead and buried a week without the sudden appearance of his *Last Waltz*; till at length people's eyes were opened, and the last "Last Waltz" (we forget to whom attributed,) was unanimously scouted.

A RECENT number of the *Revue et Gazette des Theatres*, show us that notwithstanding all the noise and bluster that has been made about the international copyright law, the advocates of the French cause are very easily pleased, and that a long debated point may be set at rest without the loss of a single halfpenny to anybody in the world. M. Achille Denis, the editor of the *Gazette*, which, by the way, we cordially recommend as an admirable record of French theatricals, is so deeply struck by the noble conduct of the *Sunday Times* and of Mr. Augustus Harris on the behalf of justice, that one feels pride at being in a country, distinguished by such a righteous journal, and so virtuous a manager.

About a fortnight since, the *Sunday Times*, in an article

* On the same subject as the ballet for which Weber wrote music, including an overture which, though strikingly original and very interesting, has never been heard in England.

of singular ability (*d'une grande habileté*) declared that the authors and managers of English theatres were bound to indicate the French origin of adapted pieces. To this noble appeal (*ce noble appel*) "M. Harris, directeur du Théâtre de la Princesse, vient de répondre." Yes—he has actually headed his play-bills thus:—

The Performances will commence with a Romantic Drama (adapted from the French), entitled

THE MASTER PASSION;

OR,

The Outlaws of the Adriatic.

These jewels of words "adapted from the French," set so handsomely in their parentheses, raise to such a degree the admiration of M. Achille Denis that he actually calls down benedictions upon the head of Harris the Just, and hopes that the *Master Passion* will prove as successful in London, as the original piece *Les Noces Vénitienes* was in Paris. It is not the fault of M. Denis that the English drama has been but moderately attractive; he has given it his good wishes, and he could do no more. We are informed by General Damas, in the *Lady of Lyons*, that the Arabs have a wise proverb to the effect that curses are like young chickens and "aye come home to roost." Let us trust that blessings share the nature of curses, and that those benedictions which have failed to obtain a wide popularity for the *Master Passion* will cherish and comfort the heart of M. Denis.

"Adapted from the French." So this little combination of four words was all that was wanted. For the omission of these words have the members of our Dramatic Authors' Society been stigmatised for years as thieves and pirates; and we now see how easily they might have escaped the storm of indignation. "Adapted from the French," the words do not even swell the printer's bill, and yet this cheap satisfaction was never thought of before. Judging from the material point of view proper to this island, we imagined that the French authors wanted to be paid for their invention. How unjust we were! *The Master Passion* is doubtless an "imitation de bonne foi" of the kind reserved by the treaty, and the admission that it is "adapted from the French," does not in the least remove it from the non-paying category. Money, therefore, was not the object sought. Neither was individual fame; for the bill that has caused this burst of admiration makes no mention of the *Noces Vénitienes*, or of its author, M. V. Séjour. The French are too sublime in their character to be susceptible of individual vanity; it is enough for them if the land of their birth receives due acknowledgment. Let the London managers henceforth declare that their pieces are "adapted from the French," when such is the case, and the dramatic authors on both sides of the Channel may vow eternal amity, wondering that the pacific expedient was never hit upon till now.

It is a great mistake to suppose that English authors are generally disposed to conceal the French source of their plots, and to claim an originality to which they have no pretension. In the theatrical notices that appear in the London papers, the name of the French piece which has been adapted, together with that of its author, is habitually stated, and the information generally comes from the adaptor himself. Let it be added that, although bald translations from the French have too often encumbered the stage,

a solid success has rarely been achieved, save by an "imitation de bonne foi" in the strictest sense of the word. The *Porter's Knot*, for instance, is not so identical with *Les Crochets du Père Martin*, that the establishment of a right in the latter, under any law, could preclude the performance of the former. A mere outline, an idea, a collision, cannot be made the subject of traffic, and where there is no property there is no theft. *La propriété fait le vol*. The best English dramatists merely use the French plots as skeletons to clothe with their own dialogue, and therefore they could never be authorised translators. If literal translations from the French were constantly played on the English stage, the result would be such a thorough disgust of everything Parisian, that the works of the French dramatists would be abandoned altogether. Those who have insisted on a rigid construction of the international treaty imagine that it would enrich the French dramatists with a considerable revenue,—whereas its only effect would be to promote the labour of original creation in this country. The French get no money, but they are acknowledged as the chief dramatists of Europe; if they enforce the treaty they will still get no money, and they will lose their European reputation.

NORWICH FESTIVAL.—The oratorio which Herr Molique has just completed has been accepted by the committee of the Norwich Festival for 1860—at (as we are informed by letters from the spot) the strong recommendation of Mr. Benedict, conductor of the Festival—and fellow Stutgardian of Herr Molique. This is as it should be, and, moreover, good news for the musical world. Report speaks highly of the oratorio; and for once in a way report may be safely credited.

MONDAY POPULAR CONCERTS.

The second concert (on Monday night) was of a piece with the first—uniformly interesting and excellent. This time, M. Wieniawski shared with no one the desk of *primo violino*, but worthily occupied it unaided; Mr. Doyle (who has just recovered from a severe illness) was viola, in place of M. Schreurs; Herr Ries, and Sig. Piatti second violin and violoncello, as before.

The instrumental music was again from Beethoven. The quartets were No. 2 of Op. 18 (in G), and No. 17 (in F major), one of the two "Posthumous," and the last quartet, though not the last composition of the grand "tone-poet." Both "went" well, but especially the last and by far the most difficult, which had evidently been studied *con amore* by M. Wieniawski and his confederates. The slow movement (to which Beethoven has affixed the direction—*Lento assai e cantante tranquillo*) was loudly encored and repeated accordingly. A more heavenly strain of harmony never came to musician in his most inspired moments. The players understood it; the audience understood it; and the result was a triumph. Thus the "Posthumous Quartets" (in the number of which are generally included the last five, although only two, the A minor and the F major, were left unpublished during the composer's life-time) may be said to have had conferred on them, by unanimous consent, the freedom of St. James's Hall and the Monday Popular Concerts. Do not let us—dazzled by the magnificence of the "Posthumous"—forget to say that the early quartet in G major, a gem of the purest water, was quite as successful, at the beginning of the first part, as its companion at the commencement of the second.

The pianoforte sonata performed by Mr. Charles Hallé on

* Beethoven's last completed composition was the movement which stands in place of the original finale to the quartet in B flat, Op. 130. Artaria, the publisher, was not greatly enamoured of the fugue in B flat (the original *finale*), and persuaded the not always persuadable Beethoven to write another—which was done within four months of the great musician's death.

this occasion was No. 2 of Op. 27—in E flat*—which we are not far from the mark in asserting is never heard in a concert-room. Herr Lenz, the Beethovenian rhapsodist, declares that it only lives under the shadow of its companion (in C sharp minor—the so-called *Moonlight*). Be that as it may—let it, moreover, stand (as the same rhapsodist suggests) for an "improvisation"—it is not the less beautiful for that, and played in such masterly style as by Mr. Hallé on Monday night, can never fail to please. It could not have been more heartily appreciated than by the audience of the Monday Popular Concerts, who applauded it throughout, and recalled the performer with rapture at the end.

The vocal music was again well chosen and admirably given. Mad. Lemmens Sherrington repeated (by desire) the charming song from Mr. Macfarren's *Don Quixote*—"Ah, why do we love?" (transposed from E flat to E natural)—was again encored, and again had the good taste merely to acknowledge the compliment. Her other piece was Meyerbeer's sparkling and delicious "May Song" in which she was no less happy. Herr Reichardt more than confirmed the highly favourable impression he produced at the concert of the previous week, and in Schubert's quaint and exquisite *lied*, "Die Forelle" (the "Trout"), once more satisfied his hearers of his perfect sympathy with the strong poetical element that breathes through the music of that truly genial (and essentially German) composer. In the lovely *aria*, "Una aura amorosa," Herr Reichardt showed himself quite as much an adept in the still more purely vocal style of Mozart. Nothing could be more unaffected and graceful than his interpretation of this melodious masterpiece. In both he was rewarded by a fitting tribute of applause. The duets were Haydn's "Saper vorrei se m'ami" (too charming a composition to remain much longer neglected); and Mendelssohn's "Zuleika and Hassan," to each of which Mad. Sherrington and M. Reichardt did full justice. The last performance—the famous "Kreutzer Sonata," allotted to Mr. Hallé and M. Wieniawski—retained the audience in their places, and terminated the concert with the utmost *éclat*. Mr. Benedict accompanied the vocal music with eminent ability.

ITALIAN OPERA, DRURY LANE.

MADLLE. TITIENS having recovered from her late severe indisposition, reappeared on Saturday, in *Martha*, when the performance was honoured by a numerous and distinguished company. This week has brought the "Farewell performances"—which, at one period, seemed likely to carry their adieux even to the opening of the pantomime, to an absolute conclusion; the theatre having been imperatively demanded for the Promenade Concerts this evening. On Monday, the *Huguenots* was given; on Tuesday, *Lucrezia Borgia*; and on Wednesday, the *Trovatore*, when the "Farewells" were wound up with the National Anthem. Mr. E. T. Smith, we learn, is already making preparation for the ensuing campaign. All the *élite* of the late company have been secured, including Madlles. Titiens, Piccolomini, and Guarducci, Signors Giuglini, Mongini, Belart, Fagotti, Badiali, Vialetti, &c. A new barytone, of superior qualifications, whose name has not transpired, has also been engaged; and, better than all, the manager, it is whispered, is determined to work a thorough reformation in his band and chorus.

ON DIT.—MADAME OURY is about to publish a *Valse Sympathique*, of which the motive is derived from an unpublished work of Rossini, but of which the *maestro* authorised Madame Oury to make use. The *Valse* has been performed by her at Rossini's evening parties in Paris with the greatest success.

HERR PAUER. This gentleman has not succeeded Mr. Cipriani Potter as "Principal" in the Royal Academy of Music; he has merely been appointed to Mr. Potter's pianoforte-class.

* *Sonata quasi una Fantasia, per il Clavicembalo*—dedicated to the Princess Lichtenstein. Some place this first, some second of the two "*fantasia*"—or, as Beethoven calls them (with not much more reason), *quasi-fantasia*—sonatas, Op. 27.

DRAMATIC.

HAYMARKET.—This is certainly an epoch of non-successes—we use a mild term—in the theatrical world, and yet managers do not put much faith in public verdicts. A new piece—French to the back-bone, albeit the source has been untraced—by Mr. Tom Taylor, entitled *The Late Lamented*, produced on Saturday last, was most unmistakably condemned by a large majority of the audience, yet Mr. Buckstone, nevertheless, in place of ceding to this strongly expressed opinion, announced the piece for repetition every night, and continues to repeat it every night. So much for the power of modern audiences in influencing the reception of a play. *The Late Lamented* is as slow a piece as can well be imagined; and yet we have seen much worse achieve success. The acting of Mr. and Mrs. Charles Mathews should have been honoured with greater favour by those who were not satisfied with the drama. It is evident, however, that Mr. Tom Taylor is in so furious a hurry to enchant the public by his novelties, as not to bestow sufficient attention on his work; and that, in consequence, his pieces are too often written with exceeding haste and carelessness.

PRINCESS'S.—Two new pieces have been added to the *répertoire* of this establishment, and both have been received with high favour. The former is a play of the Porte St.-Martin class, and is entitled *The Master Passion*; the latter is a comedietta of intrigue, called *Gossip*, full of life and animation. Both are taken avowedly from Gallic sources, that being apparently one of Mr. Augustus Harris's intended claims to popular approval. The manager himself, too, has, we believe, made his first appearance on the stage as a light comedian. That Mr. Harris is a practised, and, indeed, an accomplished actor, no one can doubt; and in the present dearth of comic artists, he will constitute a valuable acquisition to the stage. He made his bow as the Marquis in the drama of *A Wonderful Woman*, and was received with the most distinguished favour.

ROYAL ENGLISH OPERA.—Our readers will be delighted to learn that Miss Louisa Pyne, having entirely recovered from her late attack of cold, has resumed, during the week, her performances in *Dinorah* and *Satanella*, which Miss Parepa, with so much courage, and indeed success, had undertaken during her illness. The greatest preparations are being made for the pantomime, which, as last year, is from the practised and quintessential pen of Mr. J. V. Bridgman. An operetta, on the subject of *Ondine*, the music composed by Mr. Alfred Mellon, will be brought out during the holidays.

PROVINCIAL.

MERTHYR TYDFIL.—On Saturday the 19th instant, Mr. Wilkes gave a popular concert in the fine School-rooms belonging to the Dowlais Iron Company. Miss Susanna Cole, of Metropolitan celebrity, assisted, and won much applause. For the rest, the concert was supported by pupils of Mr. Wilkes, and a local Glee and Madrigal Society. A few of Mr. Wilkes's own compositions were performed and well received.

IPSWICH.—Mr. and Mrs. Cotton gave their entertainment on the evenings of Thursday and Friday, the 17th and 18th, in the Corn Exchange.

CHATHAM.—Herr Kappey's Concert came off on Wednesday evening week, at the Lecture Hall, and was of a very superior character, both as regards the *artistes* engaged and the programme. The principal vocalists were Mad. Louisa Vinning, Mdle. E. Behrens, Mr. W. Cooper, and Mr. W. H. Weiss, with Herr Oberthür, Herr Lidel, Herr Ganz, and Herr Kappey, instrumentalists. The performance commenced with an overture, *Sargiso*, which, although not so popular as many others, is nevertheless a favourite, and was executed in almost a faultless manner. Since Herr Kappey has been director of the Royal Marine band, it has made astonishing progress, and now deservedly ranks as one of the best bands in Her Majesty's service. The manner in which Rossini's overture, *Semiramide*, and a fantasia composed expressly for the occasion by Herr Kappey, entitled "The Minstrel Boy," was played, added even greater lustre to its former efforts, for the fine overture named was perhaps scarcely ever heard to better effect. Mdle. Behrens, who possesses an alto voice of fair power, was warmly applauded in the pieces selected for her, chiefly from operas; and Mad. Louisa Vinning, in pieces of a similar character and one or two ballads, delighted the company. One of the principal vocal attractions of the evening was Verdi's quartet, "Un di se ben." Mr. Weiss sang "The Wanderer," and also "The Village Blacksmith," in both of which he

was encored. We must not omit the solo performances of Herr Oberthür on the harp. Herr Kappey and Herr Oberthür also played a duet for clarinet and harp; and there was also a duet on piano and harp by Herr Ganz and Herr Oberthür. Notwithstanding the unfavourable state of the weather, the large hall was crowded by a brilliant assemblage, including most of the officers of the garrison and navy, and the principal gentry of the neighbourhood. Herr Kappey, on entering and leaving the orchestra, was loudly and warmly cheered.

—*Chatham Paper.*

NOTTINGHAM.—The Sacred Harmonic Society commenced the present season on Thursday evening, the 17th inst., with a performance of Handel's oratorio, *Samson*. The solo singers were Madame Weiss, Miss Newbound, Mr. Sims Reeves, Mr. Pearce, and Mr. Weiss. The orchestra, conducted by Mr. Skelmerdine, was thoroughly efficient, and the chorus, more numerous than on any former occasion, was complete as well as powerful.

MUSIC AND THEATRES IN PARIS.

(From Our Own Correspondent.)

AMID the thousand changes of this mutable world, there is one thing alone that approaches in its nature to the divine immutability, because its origin is essentially divine. That is the great work of a great master. Amid the downfall of empires—the rapid elevation of others; amid the equally extraordinary, though more gradual changes of the tastes and manners of a people—a great work calmly and serenely holds on its way, and shines like a brilliant constellation over the meaner nebulae of the lyrical world. The degeneracy of the public taste may, for a while, like a passing cloud, obscure its radiance. But when the taste of the public revives to seek a purer atmosphere, the work of genius will shine with redoubled lustre. Have we not a proof of this, even now, in the revival of the *Orpheus* of Gluck, at the Théâtre-Lyrique. It has long been the fashion to talk and think of Gluck as "heavy," and to believe his works would not bear representing as a *whole*. M. Carvalho, who is in every sense of the word an artist, has had the energy to bring the *Orphée* again before the world in such enchanting guise, that the perfect success with which his efforts have been crowned—must prove at once how mistaken such notions have been. M. Carvalho, wishing to give this opera of Gluck's in all its pristine grandeur to the world, begged Berlioz—who, above most others, is versed in a thorough knowledge of the productions of Gluck—to so combine the Italian and French scores as to give the opera to the world in its most complete and perfect form. Berlioz accepted the task with alacrity. They told him the instrumental part of one air was insufficient, but he, fearing to touch such a *chef-d'œuvre*, refused; but a skilful though less discreet hand added the instrumental part.

To give some idea of the work all this has given, one must recollect that the *Orphée* was first written at Vienna, in 1764, to the libretto of the poet Calzati, who, without possessing the glowing power of description of Metastasio, understood perhaps even better the art of alluring scenes to music, and furnishing dramatic situations. Some time later, Gluck wished to have done for *Orphée* that which had been done to *Iphigénie* and *Alceste*—that is to say, to have it translated into French. A person named Molina, undertook this work. But the part of Orpheus in the Italian score being written for a contralto, was obliged to be transposed to suit an alto voice—the voice, in fact, of Legros, the only singer at that moment in France who was capable of filling the principal part. You may imagine the variety of alterations this occasioned in the whole work, and how this part of Orpheus, having been given to Mad. Viardot, they have been obliged to re-transpose in the Italian score the songs that already figured there, and also to turn into contralto tones the airs for the same character which belonged only to the French score; so it follows that not even in the lifetime of Gluck has the opera ever been performed in so complete and perfect a form.

The only thing left slightly in the shade was the overture, and really it does not merit being brought more prominently forward. Nothing can be more poetical than the melody in E flat, on the violins, in the opening scene, where the shepherds and nymphs come to strew flowers over the tomb of Eurydice, followed by the air of Orpheus, "Objet de mon amour." Then

follows a charming air of *Amour*, who comes to console Orpheus, telling him he will subdue the infernal gods, and after a recitative taken from the Italian score, Orpheus sings a bravura air descriptive of glowing hope, an air Adolphe Nourrit never could sing, and to which M. Canille de Saint-Saens has added more instrumental accompaniment. But it would have done well without this addition, and Mad. Viardot sings it with extraordinary feeling and passion.

The first act ends here. The second, for scenery and music, is equally marvellous. The exquisite gradations of sound—the effect of the thrilling tones of Orpheus as, while he traverses the infernal regions, little by little, the demons yield subdued to the power of melody, quite merit the praise of M. Féty, who says, "It is in this second act that Gluck attained the highest point of the sublime." But the succeeding scene shows another phase of his talent—the happiness that reigns in the Elysian Fields shows with what happy art he joins animation to melody. The air for flute in D minor, and the song of Orpheus, "Quel nouveau ciel pare ces lieux," are the gems of this scene.

It is decidedly a success. Madame Viardot surpasses herself in this part. Melancholy, heroic, impassioned, sublime in sorrow, sublime in love, we see realised before us the Orpheus of the ancients. I should, perhaps, mention that it is Meyerbeer who suggested to Madame Viardot the idea of playing this part.

While M. Carvalho is thus earning the thanks of the public for this revival, the Italian Opera is not idle. A new opera is in rehearsal, by M. Braga, the composer of *L'Alma*, *La Stella di San Germano*, and of *Il Retrato*, works that have been favourably received at Vienna and Naples. The title of this new opera is *Margherita*. Mdle. Borghi-Mamo fills the principal part. MM. Graziani, Gardoni, and Patriossi are her coadjutors. Last Saturday, Mdle. Borghi-Mamo sang in *Rigoletto*. In the *Barbiere* she gains new triumphs, especially in the song of the "Santa Lucia," which I think will be a great favourite with you. The Opéra-Comique, determined not to be behind its rivals, also gives us an *opéra-comique*, in three acts, called *Yvonne la Fermière*, the words by M. Scribe, the music by M. Limnander. Mdle. Wertheimer fills the part of Yvonne. Mdle. Léoni Bosquet, Mdle. Angèle Corelier, Messrs. Jourdain, Troy, and Holtzem the others. A fine part, meant to be first filled by Coudere, will be taken by Ambroise. One of the best pieces of the score, I have heard, is a combination of two airs that will doubtless be astonished to find themselves together—*Vive Henri IV.* and the *Chant de Départ*.

At the Grand-Opéra the representation for Roger, although still distant, brings him the most pressing demands for boxes and stalls. No matter what the price, all will be taken long ere the day fixed on has arrived. The first artists here are offering their services gratuitously, and the Opéra itself, with its properties, and decorations, is put at his disposal. We shall, no doubt, have a remarkable evening, and it will prove how much of the public sympathy the talents, character, and mind of a great artist can gain.

M. Scribe, the ever busy, read last week to the artists of the Vaudeville a play in four acts, entitled *La Fille de Trente Ans*. It is said to have produced a great effect. It is a piece M. Scribe once read at the Comédie-Française, but withdrew it immediately.

The company from the Gymnase performed the *Petit fils de Mascarille* last Friday, before the imperial court at Compiègne.

At the Ambigu-Comique they are preparing to play, for the occasion of the benefit of M. Faillé, *Shylock*; *ou, le Marchand de Venise*. I am sure poor Shakspeare would hardly recognise himself.

Pleasant for M. Rubenstein. The following passage I read in one of the papers here: "A pianist we have heard before in Paris, M. Mortier-Defontaine, gave a concert last Wednesday in the Salle-Beethoven; it was a *soirée d'invitation*. He played nothing but classical music, but in so admirable a manner, that one cannot regret too deeply the speedy departure of this great artist for Russia, where he enjoys a well-earned reputation. But so it is: Paris sends M. Mortier-Defontaine to St. Petersburg, who, in exchange, sends us M. Rubenstein.

FOREIGN.

COLOGNE—(From a Correspondent).—The second Gesellschaft's Concert was given in the Gürzenich, under the direction of Herr Ferdinand Hiller, on Thursday, the 10th inst. All the pieces performed on the occasion had some connection with Schiller's poetry. Robert Schumann's overture to *Die Braut von Messina*, a composition which some critics boldly class among the most important orchestral works of modern times, was admirably executed. It was, perhaps, the first work by Schumann ever received here with lively satisfaction. Herr Ferdinand Hiller had scored for a full band, in a very pleasing manner, two songs by Schubert for one voice with pianoforte accompaniment, "Des Mädchens Klage" (alto), and "Die Erwartung" (tenor). The latter especially, will probably become, in this shape, a favourite with concert singers. Mdle. Francisca Schreck sang the first with well-merited applause; Herr Wolters gave "Die Erwartung," also with success.

The *Festival-Cantata*, by Herr Ferdinand Hiller, comprises seven or eight different movements, and, apart from its original object, is well adapted for concerts, especially as we are not very rich in vocal productions of a moderate length with orchestral accompaniment. It requires a solo quartet, the soprano part of which is the most important, although not difficult. On the whole, the work pleases by its melodic excellences, and contains, especially in the first half, and at the end, very striking passages—among the rest, a solo-quartet, which had not a fair chance of being appreciated, on account of the great difference in the quality of the voices.

The performance of Beethoven's *Ninth Symphony* again displayed in a brilliant light the excellence of the Concert-Gesellschaft Chorus. The admirable manner in which the choruses were rendered was not owing to a thorough course of rehearsals, for which there had been no time, but to the musical education of the executants, and the spirit that inspires them whenever they are called upon to interpret the works of our great masters. In Beethoven's symphony, however, as in Hiller's *cantata*, the solo quartet was by no means efficient. The orchestral movements gave entire satisfaction, the *adagio* especially being played to perfection.

At the theatre, great enthusiasm was created at the rehearsal of a Festival piece by Dr. Bernays, of Bonn, illustrating the appearance of "das Mädchen aus der Fremde," with that of the principal personages from Schiller's dramas.

Spohr's Symphony: *Die Weihe der Töne* was given in honour of the memory of that great musician, on the 12th instant, by the Musikalische Gesellschaft. Herr Otto von Königsłow then played one of the master's violin concertos; and the performances terminated with the Overture to *Jessonda*.

The Soirées for Chamber Music recommenced on Tuesday, the 15th instant, at the Hôtel Disch. During their continuance, Herren F. Stiller, F. Breunung, and Bargiel, will, in turn, preside at the piano; Herren Grunwald, Von Königsłow, Derckum, and B. Breuer, will form the string quartet, while, in the quintet, they will be aided by Herr Peters (violin), or Herr Hoecke (violin-cello). At the first *soirée*, we had a violin quartet in B flat major, by Haydn, a sonata for piano and violin, by J. S. Bach, No. 2, A major, (Hiller and Von Königsłow), the string quartet, in C major, of Franz Schubert (with two violoncellos—Breuer and Hoecke), and the *Serenade* for piano, violin, and violoncello, by F. Miller, (Hiller, Königsłow, and Breuer). "Bach's Sonata" (says the *Neiderrheinische Musik Zeitung*), "although, like everything else of the old master, highly interesting to musicians, did not seem to touch the general audience. Those amateurs who subscribe to *Soirées* of Chamber Music know what rich stores there are of newer music of this description; they are aware that the sonatas of Haydn, Mozart, and especially of Beethoven, for piano and violin, contain perfect treasures, and they desire to hear them now and then performed by great artists. We would leave to the disciples of the Future the fashion, now prevalent, of producing only the very oldest and very newest music (strange combination) side by side, and of springing over and ignoring the whole period from Haydn to Mendelssohn, inclusive, with the exception, perhaps, of some of

Beethoven's latest works."* How many magnificent compositions, still almost unknown, are contained in the above classical period, was proved by the performance of F. Schubert's quintet in C major, each movement of which was received with loud applause. This result was certainly due, in some degree, to the excellence of the performer, but in a still greater to the work itself, which, especially in the first movement, in the *adagio*, and in the trio of the *scherzo*, exhibits genial invention. The *Soirée* was brought to a conclusion by F. Hiller's *Trio Serenade*. While the first three movements, the *allegro alla marcia*, a *scherzando*, and a *tempo di minuetto*, which blend into each other, interest us by their ingenuity and cleverness, we are captivated by the *andante*, and enraptured by the *intermezzo*, in the *tarentella* style. All Hiller's sterling technical skill, in addition to his wonderfully elastic touch, are necessary to enable him to execute this movement with that mastery with which we heard him play on this occasion.

WAGNER AND THE SCHOOL OF LISZT.

(From the *Neue Wiener Musik-Zeitung*.)

WAGNER's object and works differ so materially from those of the Weimar (Lisztian) school, that it would cause surprise to see both, even most recently, so often regarded, admired, or condemned from the same point of view, if superficiality, forced enthusiasm and hatred had not always arrogated the right of judging first.

Wagner's reformatory efforts are directed exclusively to the musical drama, or opera. Hanging himself on to Gluck, he resolutely insists, above all things, on the dramatic truth and character of the music; in order to attain this, he requires the closest connection and blending of the musical and dramatic declamation, going so far as to say that, *in every case, the music must be rendered subordinate to the words.*

This theory, springing from a great truth, involves a great error in its last deduction. That the music of an opera, like the words, must faithfully mirror the soul, feelings, passions, and characters of the *dramatis personæ* is that great truth, of which Gluck was the first champion, Mozart and Beethoven the most sacred exponents. But that the inward world of our minds can be declared to us in two languages—in words and tones—at one and the same time, and in each of these languages be expressed in an *artistically independent and separate form*, is a secret of twofold creation constituting a mystery to be penetrated by no theory. It is revealed only to genius, and through the latter to us.

Wagner's analytically-doctrinal theory leads him, in a one-sided endeavour to attain the musical characterisation of the words, into a system of musical declamation without end and without purport. It gives us a succession of emotions, of lyrical and passionate touches, but scarcely ever does real feeling or passion—profound and beaming from a *single focus*—present itself to us in mighty and complete grandeur. Yet emotions should receive form and flowing ease in the melody from the artist's creative power. It is not the recitative but the *melody which is the creative act of genius*, and, in opera as well as in the symphony, *music is an absolute and independent power and art.*

Now no one supports this very *absolutism of music* more loudly than the disciples of Liszt's school. Beethoven's symphonies have stirred these gentlemen up very strangely! Because his symphonies display to us, more powerfully than the joy and passion of the human breast ever previously supposed possible, our inward souls, the spiritual life of nature, and even the holy and mighty terrors of a world to come, these Epigoni fancy that there is nothing which cannot be said and represented by music. But one little step further than Beethoven, and with the immaterial they thrust the material world into music, and paint everything: presentiments, feelings, thoughts, storms and shipwrecks, hunger and inspiration. Music thus becomes a *symbolism of tone*, which is to express the world and all that it contains; as, however, the public would be sometimes rather

too much puzzled to make out its meaning, they are presented with a printed commentary, and with this guiding thread have to find their way through, and escape from, the Ariadne garden of programme-music.

It is a peculiar phenomenon of our age that, over-excited with enjoyment and civilisation, it struggles to overstep those limits in which true artistic genius moves freely and harmoniously.

Our genial friends are mostly anything rather than—artists; our genial friends are—used up; *for usedupedness is the rotten kernel of our exaggerated tendencies in creating and enjoying!* It is this we have to thank for all the intentional offences against harmony, for the numberless bizarre caprices of musical style, for the overloading of instrumentation, with a view to gigantic effects, and for the concerts of "a thousand performers," which threaten with destruction true art as well as good taste. As "irony" was once considered the *haut goût* of poetry by the followers of the romantic school, so *strange unconthness* is evidently the genius of the Music of the Future.

The prophets of Leipzig pointed, not long since, to the universal and restless tendency for progress in modern times as their justification. We tell them, in reply, that, though it is true the domain of creative fancy is inexhaustible, the law of Beauty is eternal and inviolable; that every person endowed with strong and creative individuality will fashion out of himself a world of his own, adorned with fresh charms of beauty; that, however, real progress does not step from the Supernatural into the Naturally-limited, but always sinks again into the depths of the human heart, whence alone the spring of endlessness gushes forth; that the preponderating civilisation, from the heights of which we look down so condescendingly on the old *naïf* times of creativeness, enriches, it is true, our art-theory with new perceptions and views, and places at the command of our soul new causes of excitement, and feelings, besides giving the composer increased means for a more effective clothing of his thoughts, but it is never capable of supplying the place of, or even augmenting, the real creative power of the soul. If, finally, the disciples of the school in question lay a stress upon the fact that music, ought, henceforth, to pay more attention to the law of characterisation, in addition to that of materially-formal beauty, we beg to inform them that every art, as much by its essential attributes as by its means of representation, is restricted to natural limits, beyond which it can neither work nor characterise. This limit commences for music at the phenomena of the material world; as far as this is concerned, music has no right to paint, describe, hint at, etc., nay, if it undertakes to do so, *it degrades itself and its high mission: that of being the interpreter and exponent of the immaterial world.* So often, therefore, as we see music, leaving this, its divine home, go astray and coquet—no matter under what mask—in the service of materialism, we will combat it in the name of art!

SACRED HARMONIC SOCIETY.—The Society commenced the season last night with a performance of Spohr's *Last Judgment* and Mozart's *Requiem*, being intended as a tribute of respect to the memory of the illustrious composer of the first-named work. The principal singers were Madame Lemmens Sherrington, Miss Dolby, Herr Reichardt, and Mr. Weiss. Particulars in our next.

HOMAGE TO GERMANY.—A German has succeeded Mr. Cipriani Potter at the English Royal Academy of Music. This election is only proper, as it is well known that the English know nothing at all about Music, and the few Englishmen who follow it as a profession are not worth noticing. The German's name is Herr Pauer, and, without wishing to pay him a compliment, we dare say he is as well qualified for the post as any other foreigner. To be a foreigner is a great advantage sometimes, more especially if you happen to be a German. What first-rate composers some of our musicians would be considered, if they had only been Germans. It may be that we are both wrong and mean in our suspicions. Perhaps the committee of the Royal Academy of Music were kind enough to take the German's musical attainments for granted, placing every trust in the old Maxim that "Knowledge is Pauer."—*Punch*.

* Is this the case at Cologne, with such a presiding spirit as Ferdinand Hiller?—Ed. M. W.

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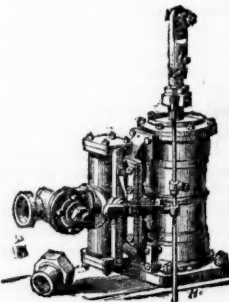
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